



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

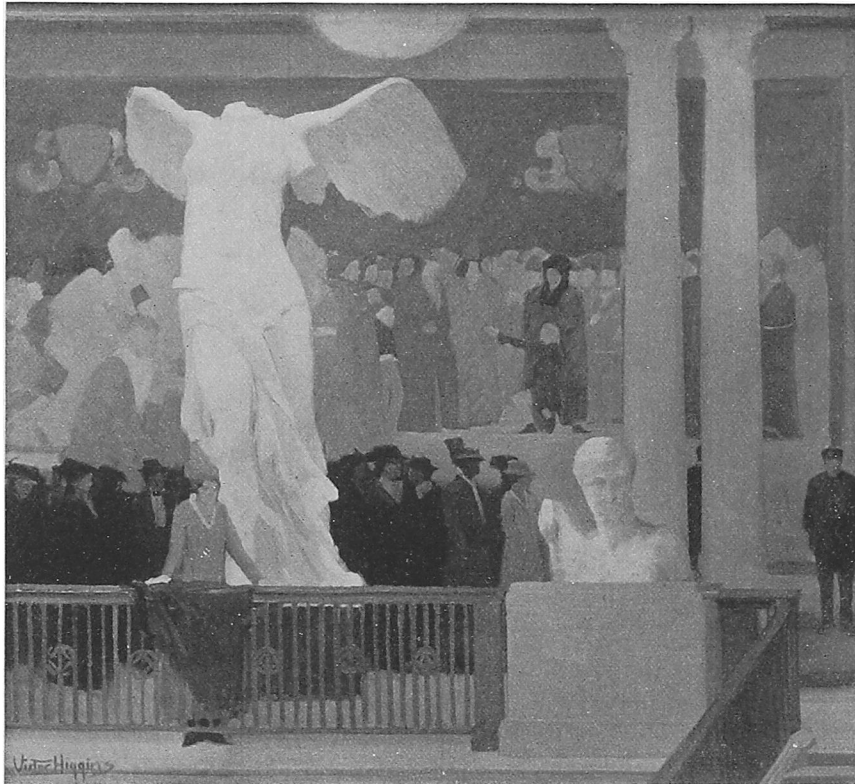
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



STATELY PINES
By Theodore Lely

Courtesy Palette and Chisel Club



RECEPTION DAY—ART INSTITUTE
By Victor Higgins

Courtesy Palette and Chisel Club

The Palette and Chisel Club Exhibition

By AGNES GERTRUDE RICHARDS

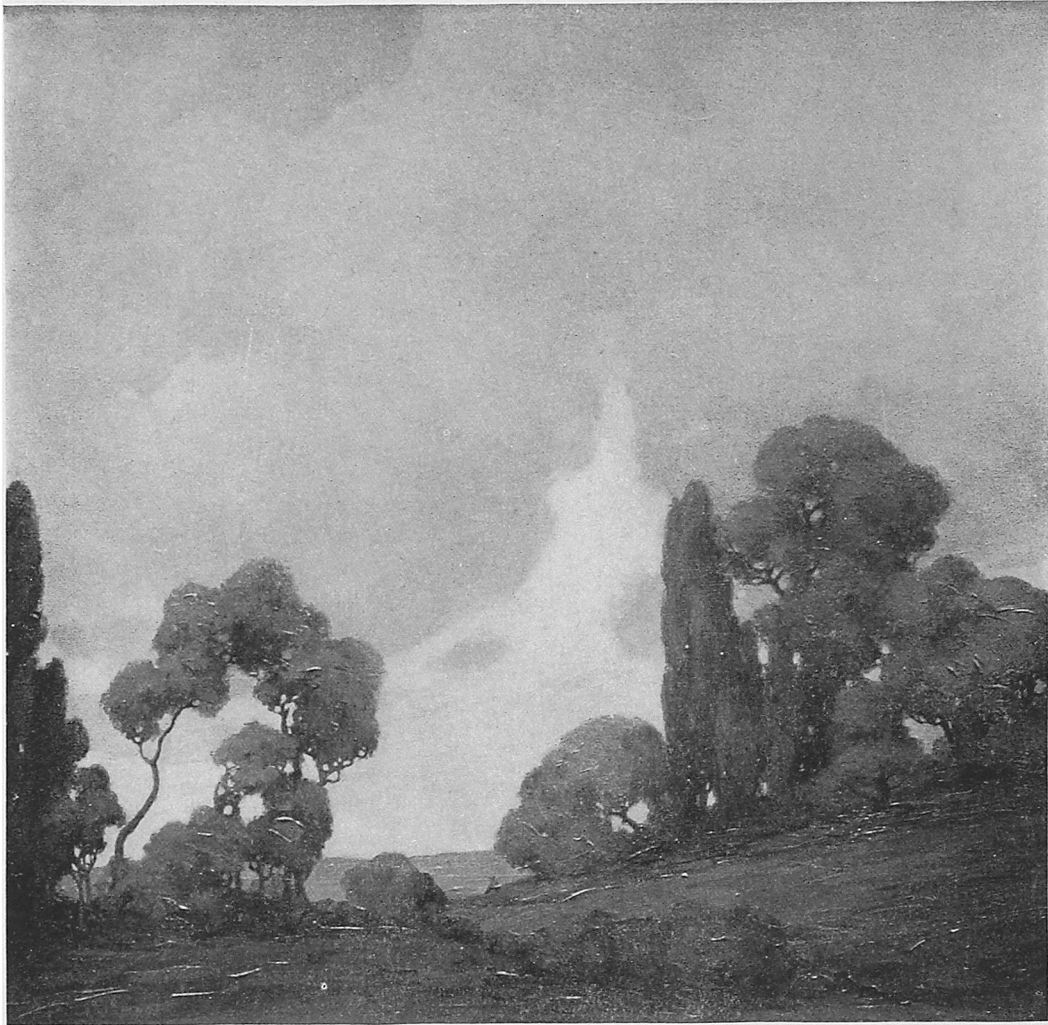
A UNIQUE situation in the art world came to light with the exhibition at the Art Institute of a collection of works by members of the Palette and Chisel Club. It seems a bit strange that in all the twenty-one years of its existence this exuberant organization of earnest and enthusiastic workers should never before have exhibited in these hallowed halls of high art. The catalog was full of



THE SISTER
By E. Martin Hennings

familiar names of men who have exhibited individually at the Institute and throughout the country generally for years, and the observer naturally wondered why the club had not exhibited as a body at the Institute on any former occasion.

The public, however glad it may be to see the lost 'amb whose capers have at times afforded to newspaper men the ever-welcome opportunity to write



LE SOIR
By J. H. Carlsen

Courtesy Palette and Chisel Club

a sensational story at last brought back into the fold of decorum and artistic righteousness, would still regret to regard this as an indication that this organization is to lose any of the sprightliness which has been its distinguishing characteristic. An informal body from which all sense of humor has not yet departed is ever a boon to the public and to those whose business it is to produce bright copy.

The annual exhibitions of American and Chicago art have always owed some degree of their brilliancy to members of the Palette and Chisel Club, and not a few of the great

men in American art are known by their first names or nicknames to its members or in its annals. The exhibition under consideration was not merely important as representing the organization, for on the merits of the work displayed it was entitled to rank high among other cotemporary exhibitions of recent years.

Among the prize winners E. Martin Hennings, who carried off the Gold Medal, will be recognized as the newcomer whose first appearance was in the role of a prize winner at the last exhibition of the Chicago art. His study of "A Sister" was hailed by his fellows as a masterpiece. No one could fail to be im-



HILLS OF RINCON
By Edgar Payne

Courtesy Palette and Chisel Club

pressed with the spiritual quality of this delicate face so eloquent of a chastened soul. Here is the subtle hint of unavoidable suffering attendant upon the relinquishment of all earthly hopes and human ties, blent with that awesome nobility which we mark in the faces of the dead and which makes us feel that the spirit is hovering 'twixt earth and heaven. That youth should see and make others see the grey sorrow and the golden resignation of years of sacrifice bespeaks inspired vision. A study entitled "The Old Bavarian" was also full of character, presenting a ruddy-faced old farmer weathered by years of toil.

The Municipal Art League Prize was awarded to Wilson Irvine, that delightful master of the tender and more gentle aspects of civilized and cultivated nature. The most successful Irvines possess a refinement of sentiment such as we see in the works of Francis Murphy and Bruce Crane. He paints a type

of rural landscape that is most homelike and inviting, with an exquisite appreciation of the lyric and the pastoral.

John H. Carlsen, winner of the Associate Membership Prize, exhibited two very beautiful impressions of morning and evening. The former, herewith illustrated, is an idealization of the landscapes of the Berkshires, notable for the beauty of its color and the decorative grace of its slender trees, with their fans of round massed foliage. It is misty, mysterious and dreamlike, a thing that we feel would vanish should the sun shine too brightly upon it, not the landscape of reality, but the opalescent mirage of artistic fancy. The evening study was even more fanciful with round tree masses and cloud-draped sky. It breathed forth the feeling of impending night and dying day with gentle melancholy for the quiet struggle of this little tragedy of nature, the well-known pleasant pensiveness of twilight.

In the Graphic Arts Division the Inland Printer's Technical School Prize was awarded to H. L. Timmins for two automobile posters and a booklet cover of exceeding worth. The graphic arts section indeed was one of the interesting and distinctive features of the show and graced by many distinguished names.

Gustave Baumann had a delightful collection of wood block prints. Gordon Ertz showed some of his amazingly clever posters and R. Fayerweather Babcock publicly acknowledged the poster for the Independent Society of Artists, a striking, a whimsical thing that provoked a smile for its mirth and a good word for its worth upon its appearance about town some few weeks ago. There were many other interesting groups of illustrations for advertisements, magazines and newspapers, cover designs, fashion drawings, wall paper designs and posters.

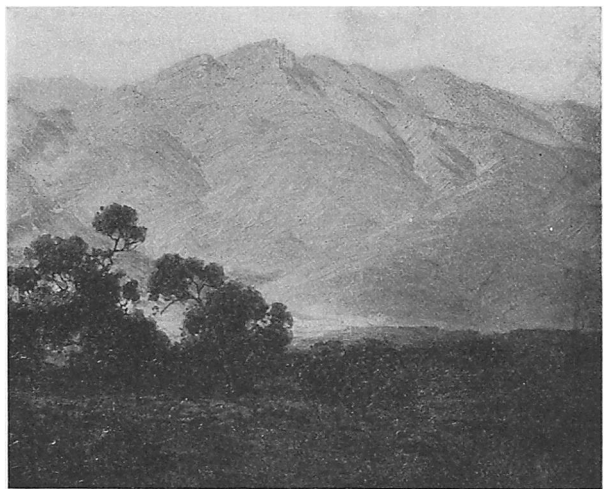
To return to the more serious works, W. Victor Higgins, a frequent prize winner of late, contributed a canvas representing a reception day at the Institute, which was a live impression of one of these fascinating Chicago events. Just at the head of the main stairs, the Winged Victory in the foreground and Boutet de Monvel's mural of Jean D'Arc for a background, the crowd surged to and fro in a kaleidoscopic effect of color and motion.

Carl R. Krafft was represented with a group of his gorgeously decorative Ozark studies, one of which, "October's Golden Month Is Here," was daring but successful with its banks and masses of vivid orange foliage under a clear sky of greenish gold and contrasted with richer purples and greens in the foreground. "Tranquillity Hath Charms That Never Cease" was almost conventionally decorative in the form and arrangement of its trees and opulent in Oriental splendor of color, difficult to describe in words. As the poet and prophet of the Ozarks, this artist has achieved individuality and distinction in works that are splendidly colored and gracefully composed.

Rudolph Ingerle is another Ozark painter whose canvases resound with sonorous chords of tone. His "Morning Mist in the Ozarks"

was beautiful beyond belief and "After the Shower, Ozark Mountains," herewith illustrated, was cleft with a rainbow that was worthy of Inness or of nature herself. It was beautifully luminous and atmospheric, though not so charmingly decorative as "Morning Mist."

John E. Phillips also contributed two very fine things, one of which, "In Autumn's Dress," is herewith illustrated. Its beauty of form is apparent in black and white and its splendor of color can scarcely be imagined, so richly suggestive was it of embroidery or tapestry. "In the Wake of the Wood Choppers," by Harry L. Engle, is one of the most poetic achievements of this artist. His "Hoosier Cabin" was also charming, replete with sympathy for and enjoyment of the beauties of a simple rural life. Both are good examples of his peculiarly happy faculty for handling subjects that deal with the gentler and more hospitable aspects of nature. His color is always appropriate, fresh and clear with an inclination toward the tenderer greens and blues of spring and summer. There is also a nice reflective quality about his work, a feeling of poise and peace, and the calm charm of things well composed and perfectly balanced. J. Jeffrey Grant's little canvas, "The Frozen Brook," was a well-handled theme, nicely painted, with a great variety of little touches of color, which, nevertheless,



MONTECITO WAY Courtesy Palette and Chisel Club
By Edgar Payne

resulted in a quiet effect of bare dark trunks along a country road.

Edgar Payne gave evidence of a great broadening and strengthening of style in his large studies of mountain

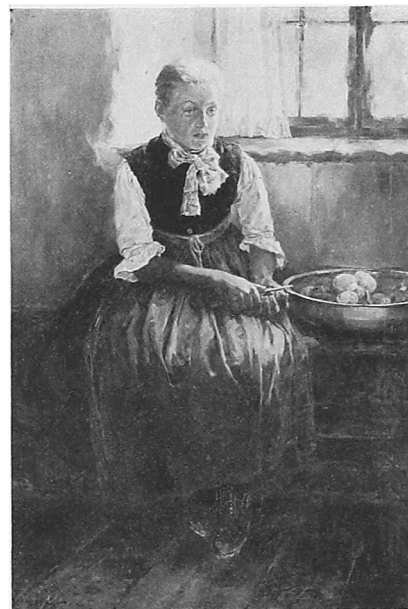


PORTRAIT—MRS. WALTER
WARDROP By Walter Ufer
Courtesy Palette and Chisel Club

and sea. "Montecito Way," shown here-with, was noted by many as the crowning achievement of his career, and "The Inland Coast" had much of the beauty and bigness of a Dougherty. "Stately Pines," by Theodore Lely, was a very fine bit of decoration, with straight tall trees extending to the top of the canvas. It was painted near Mirror Lake, Wisconsin, and was considered by

some critics to be fully as good as anything in the exhibition. Niels P. Nielsen, who has never before exhibited at the Institute, in his canvas, entitled "Quiétude," showed the spirit of the true landscape painter. It had the quiet evening quality which makes many of the works of Ben Foster so delightful and the color was beautiful and clear.

Among portraits, "Alma," by George H.



TYROLEAN DREAMS
By Walter Ufer
Courtesy Palette and Chisel Club

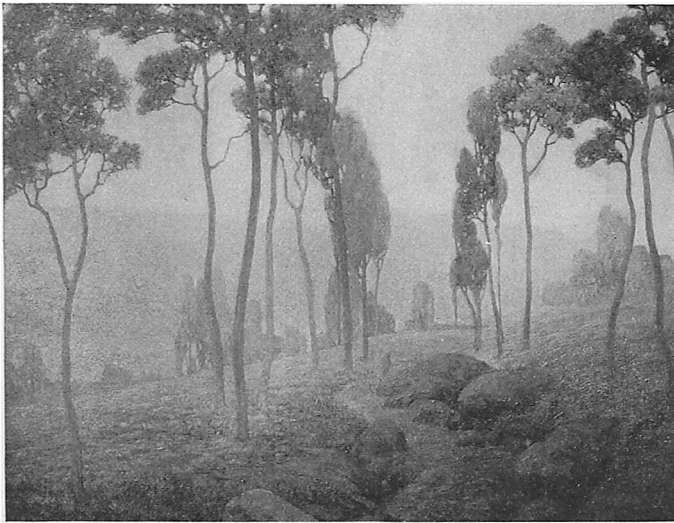
Evans, was notable for its clever handling of quiet colors. Against a pale grey background a fresh-faced young woman with regular features in her black sailor hat and tan riding coat seemed the ideal society girl in sporting attire. Paul Bartlett's "Buenos Dias" was a coquettish study of a charming woman in a red hat of Mexican straw. The eyes beneath its deep shadow were wonderfully expressive



"TRANQUILLITY HATH CHARMS THAT NEVER
CEASE" Courtesy Palette and Chisel Club
By Carl R. Krafft



IN AUTUMN'S DRESS
By John E. Phillips
Courtesy Palette and Chisel Club



LE MATIN
By J. H. Carlsen

Courtesy Palette and Chisel Club

both of the vivacity of the subject and the great cleverness of the artist in accomplishing this effect so skillfully. The little cigarette between her fingers seemed to add the last appropriate touch to the theme. Joseph Kleitsch exhibited a very fine portrait of his wife, a lovely thing full of morning light, glowing golden through the window and shimmering from the folds of a soft grey gown and making rosy the palms and finger tips of the pretty hands which seemed like the interior of a shell. The face was fresh and fair and the entire conception was one of brightness of sunlight and of youth.

Gordon Saint Clair contributed a charming little study entitled "Hazel," in which he had made the most of the dark beauty of slender young girl of the Spanish type. The little picture was executed after the Pointellist manner of painting with complete success. Ernest P. Thurn presented a portrait, rich in color and of very fine quality, which was more interesting and important than the one in the Chicago show.

Among the sculptors one noted C. Lynn Cox with three portrait busts that were charming and convincing. "Miss Helen," a study of a little girl, was lifelike and child-

like with the small, soft, subtle shadows of tender young flesh. "The Dreamer," otherwise F. A. H., was well modeled and full of fine intellectuality. David Hunter's "Love's Caprice," herewith illustrated, showed a literary trend in the story it told. The young woman bent upon extinguishing the torch of Cupid with a breath might perhaps symbolize the modern girl devoted more to suffrage than to sentiment.

Altogether the twenty-first exhibition of the Palette and Chisel Club and its first at the Art Institute might be regarded as a credit to both institutions.

The fine art comprised in this show compared very favorably with that of other local and western exhibitions while the commercial work was perhaps closer to the life of many Chicagoans than any other branch of the arts could be. Advertising has created a bond of sympathy between commerce and art and in so doing accomplished much for the benefit of both. Let us hope that after this the Palette and Chisel Club Exhibition will be an annual event at the Institute. Nothing could be more appropriate and few things more vividly interesting as reflecting the artists' life of Chicago.



AFTER THE SHOWER—OZARK MOUNTAINS

By R. F. Ingerle

Courtesy Palette and Chisel Club